



ARTICLE



<https://doi.org/10.1057/s41599-022-01481-1>

OPEN

# Aesthetic poetry and creative translations: a translational hermeneutic reading

Raja Lahiani <sup>1</sup>✉

This paper investigates the hermeneutic processes involved in translating instances of imagery in Arabic poetry into English across a period ranging between 1789 and 1993. It examines ten translations of two verse lines from Labīd's *Mu'allaqa*. The paper does not aim to determine whether a given translation is correct—its purpose is, rather, to use translational hermeneutics as a key analytical tool to identify which translation products may be considered acceptable within the scope of this theory. Translational hermeneutics conceives of translation as re-formulation and, hence, re-creation. The notion of identity is minimised, in translational hermeneutics as well as in this study, by investigating how a source text's aesthetic message can assume a different form when translated. The assessment of different translations in this paper's case study demonstrates that translating responsibly is, first and foremost, translating responsively.

<sup>1</sup>UAE University, Al Ain, UAE. ✉email: [Raja.lahiani@uaeu.ac.ae](mailto:Raja.lahiani@uaeu.ac.ae)

## Introduction

Shuttleworth and Cowie define aesthetic-poetic translation as the “translation of poetic texts, where it is necessary to retain the expressive and stylistic features of the author’s work to as large an extent as possible” (2014, p. 7). By applying the key findings and terminology of translational hermeneutics, this article gives aesthetic-poetic translation a new orientation. Translational hermeneutics understands translation as re-creation, which has shifted interest in translation studies towards qualitative research by reorienting attention from the question whether a text is translatable to that of how a text can be translated. This theory considers the elements that constitute the textual meaning and how these elements are translated. The present article questions where textual meaning is located in poetry, how it is re-formulated and transferred in the translation process, and how far translational hermeneutics tools can be reliable to address these questions. The objective is to reflect on how literary translation is an act of mediating the sense of the source text (ST) to create new meanings, by seeing translation as a re-formulation that targets equivalence, rather than identity, of message and of effect. The ultimate aim is to reflect on the belief that literariness is culturally and historically mutable. As it assesses ten translations of the same ST by using translational hermeneutics as a key analytical tool, this paper follows a path recommended by Antoine Berman, a foundational figure in this school of thought. First, it proves that translation is always a matter of retranslation, as no translation can ever be final. Second, it demonstrates that all translation is relative and can never be reduced to a fixed truth.

## Literature review

**Translational hermeneutics.** Hermeneutics endeavours to study how language mirrors meaning, with the assumption that what is said gains value through its relationship to what is unsaid (Gadamer 1989, p. 370). The object of hermeneutic inquiry is to consider “what constitutes the textual meaning”, investigating “the measure of translation in establishing equivalent meaning relationships across languages” (Alavi 2015, p. 310). Hermeneutics is both a process-oriented and product-oriented approach, dealing “with texts and with the process of reaching an adequate understanding of texts” (Stanley 2015, p. 91). This approach covers the circumstances that must be met to guarantee understanding, which is “conceived of as a dynamic, open-ended, interactive process which will never be fixed as to its content” (Cercel et al. 2015, p. 23). Understanding “serves as a preparation for translation” (p. 23). Stetkevych reads understanding within this framework as a circular process that is “more self-conscious than object-conscious” (1989, p. 81). According to Stolze, a translation must appear to its reader as if it were an original text (2002, p. 287).

An ST and a TT are each created in their own linguistic, temporal, cultural, social and individual environments. Every culture develops its own means of perception, expression and sensation, and much of what works in a language cannot be exactly simulated in another. This impossibility empowers the translator to generate new meanings, hence the “social constructivism” principle in hermeneutics: what we take to be reality is “culturally constructed” (Robinson 2015, p. 45). Stolze calls for a “translatory reading” (2002, p. 288): “What I translate is what I have understood” (p. 285). There is “no transfer, but a presentation, like on stage” (2002, p. 287; 2012, p. 60). Understanding requires analysis, and analysis is interpretation.

Translation assumes understanding, and this is seen within the frameworks of “subjectivity” and “historicity” in translational hermeneutics. This approach advances the idea that the

“intelligibility of a text is relative, according to the audience and its capability” (Cercel et al. 2015, p. 25). Robinson affirms that “there is no such thing as depersonalized (‘objective’) textuality” (2015, p. 43; Stolze 2002, p. 284). In addition, the “time factor causes a constant creative move within languages” (Cercel et al. 2015, p. 25). As a reader, the translator does not grasp what a text means but with what they understand it to mean. Understanding, Stolze insists, “must complete all interpretation” (2012, p. 58). Cercel et al. note that the “cultural position and habitus of a translator and his strategies based on experience” are integrated in this process (2015, p. 26; Alavi 2015, p. 333). They perceive translation as “re-formulation”. Thus, depending on their capacity, a translator will be aware of rhetorical features such as stylistics, coherence and textual functions in the receiving culture (p. 28). Moules et al. 2015 picture interpretation as a “movement through the landscape of the topic [informed by] disciplinary and other pertinent literature” (2015, p. 118). Stolze highlights the importance of style in the process of understanding by noting that truth is not inherent in the words themselves, “but it is behind the words” (2002, p. 284). Language, according to her, is important not only for communicating one’s thoughts but also for creating sense. This perception liberates the translator from the ST’s structural constraints and orients them towards re-creation. Translational hermeneutics has shifted attention in translation studies from quantitative research towards qualitative research. Attention has been redirected from the question whether a text is translatable to that of how it can be translated. The notion of equivalence is also minimised by investigating how an ST’s aesthetic message can assume a different form (Cercel et al. 2015, p. 29).

**Style within the hermeneutic framework.** Literature lies within the scope of translational hermeneutics. To Stolze, this type of discourse is “situated in a society with its cultural aspects and linguistic creativity. It exploits the full potential of the language” (2002, p. 290). Poetry is an elusive form of literature, and its translation is just as elusive as its composition and reading. The debate regarding whether poetry needs to be translated into verse or prose, with or without annotations is detailed in Lahiani (2008, p. 91–99). This debate is being settled by modern poetry translators who exhibit a tendency to prefer verse translations with a touch of creative (Boase-Beier 2017, p. 481) and interpretive freedom (Cercel et al. 2015, p. 17).

Style is an important constituent of poetry, as “the full stylistic potential of a language is realised in poetic literature” (Stolze 2012, p. 66). Verdonk assumes that “if we look upon language as the sum total of structures available to the poet, the artistically motivated choices they make on any of these levels of language together constitute the poem’s artifice” (2013, p. 20). Poets, he explains, guide themselves by “certain principles of selection and arrangement” when they operate on linguistic organisation. Far from being a cloister of formal aspects, style is a set of constituent elements in a poetic text that a reader needs to consider to generate the poet’s state of mind or attitude. Style is the kernel of the poetic and of the literary in general. It is “the style of the text that indicates how it is to be read” (Boase-Beier 2010, p. 31). To Freeman, poetic texts embody “emotional qualities that are *perceived* by the reader” (original emphasis, 2017, p. 320). This is done, she explains, when the reader sees how “all its elements cohere to create poetic iconicity, the power to create a feeling of presence in the present moment enacted by the poem doing what it is saying” (2017, p. 324).

Boase-Beier attributes the inventiveness of poetic language to such tools as foregrounding, acoustic aspects, shape, and

ambiguity (2017, p. 477–478). While investigating the relationship between literature and style, she clarifies that style is important mainly because it carries the speaker's attitude towards what is said (2020, p. 47), and it impacts the reader psychologically (2017, p. 478). This explains why, within the realm of literary translational hermeneutics, “the translator will attempt to realise the full potential of creative language” (Stolze 2012, p. 63). Verdonk rightfully suggests that a reader of a poem needs to start with the literary effects used in it, before investigating how certain linguistic aspects build up to these effects (2013, p. 20).

Poetry encompasses “myriad complexities,” Verdonk affirms; all of these “must be negotiated by the stylistician of poetry” (2013, p. 13). Style is not simply a rhetorical seeing; it is more a question of seeing as that reflects the author's form(s) of cognition. This article extends Ricœur's argument about the semantic value of metaphor to all figurative language: this value “is not confined to a role of accompaniment, of illustration, but participates in the invention of meaning” (1991, p. 123). Ricœur reaches further when he discusses untranslatability: “Every language's struggle with the secret, the hidden, the mystery, the inexpressible is above all else the most entrenched incommunicable, initial untranslatable” (2006, p. 33). Interestingly, Ricœur links untranslatability to challenges and not to difficulties in translation: “there remains a final untranslatable that we discover through the construction of the comparable” (2006, p. 38). A translator needs to adapt the language creatively, which allows for transformation to take place, when attempting to preserve the aesthetics of a text. Boase-Beier proposes that it is not “what the author intended, but what a text actually says, that makes interpretation possible” (2020, p. 38). Thus, attention should be directed towards style so that the meaning is extracted and hence conveyed into the target language (TL). Boase-Beier argues that a translator of literature has no need to investigate the ST author's intention (2020, p. 39). This view is also endorsed by hermeneutics: “there is no intended meaning, no author's meaning”, Kenesei explains, “there is only the reader's meaning” (2010, p. xiv). She defines the art of writing as the vanishing of the author (2010, p. 46).

In a poetic work, only a small part of the message is encoded linguistically; the rest is implied and lies within the reader/translator's area of responsibility. Translators are expected to make inferences and assumptions about what the author means if they want to make translation possible. This is considered as “awareness of functional norms” within the translational hermeneutic framework (Stolze 2012, p. 66). Literariness is culturally and historically variable; so are translation strategies, techniques and norms. Poetic stylistic choices are considered challenges in translation. Figurativeness for Ricœur “is not the enigma itself” but “the solution of the enigma”, which marks “the inauguration of the new semantic pertinence” (1978, p. 214). Poetry and knowledge emerge from a shared origin. It follows that to translate figurative language is to target equivalence but not identity: an “equivalence without identity” (Ricœur 2006, p. 10). It is this type of equivalence that keeps translation moving, by inspiring translators to produce more translations of the same poem. The “poetic imagination demonstrates how worlds of meaning are generated through a movement that indicates the dichotomic side to the dominant metaphor that guides us through the poem as a whole” (Melaney 2015, p. 404–405). Cercel et al. note that the “structures of perception are the same in all people, but their perspective is different [...]. And every time we change our perspective, we also may detect some new visions” (2015, p. 26). Similarly, although Moules et al. 2015 deal with the features of metaphors, their arguments can be extended to all figurative language: “in interpretive writing, metaphor is used as a

linguistic device that can express the interplay of familiar and other [...] an original metaphor suddenly throws open an unexpected insight” (2015, p. 133).

Baker (2018, p. 159) and Boase-Beier (2020, p. 4–5) define translation as a form of construction and writing, not as a representation in another language. Scott expresses this argument paradoxically: “One must translate in order to read; and then one must read ‘translatingly’ in order to translate” (2015, p. 184). For him, “one translates reading into a translation which is still reading” (2015, p. 184). Claiming that literary texts are exposed to time and thus to change in their meanings and messages, Scott challenges the impediment placed by literary criticism to keep texts from interpretation. He argues that this impediment entails “the personal idiosyncrasies of the reader, the associative mechanisms, the memories, the unpredictable intertexts” (2015, p. 2). Likewise, Boase-Beier states that since reading is “a dynamic, active, participatory, open-ended process”, then reading for translation is inseparable from the act of re-creation in the receiving language (2020, p. 37). Were meaning fixed to a single reading and interpretation, then the translator would have little (if any) room for creativity. Their role would be distant from re-creation in the TL. Just as translation is related to the reader's position in the text, reading provides the opportunity for a creative renovation of experience itself. Stolze further elucidates that the translator's role is not to interpret a text for the TT reader but, rather, to “present a message received from a text to target-culture readers, so that they can understand it and interpret it in their own interest” (2002, p. 281; 285).

Alfer provides compelling insights into both ST interpretation and translation production when she diagnoses them as collaborative acts. To her, every interpretation is built on a previous one, and every translation is “singularly plural and plurally singular” (2017, p. 278). Even as she develops the importance of the diachronic process of translation, Alfer does not discard synchronic prominence: “even successive translations do not form a palimpsest-like structure, where each new translation overlays or rubs out existing ones, as if only one translated form could exist for the source at any one time” (2017, p. 278). Robinson calls this the “process principle” of hermeneutic translation: “No translation or other communicative act is ever final” (2015, p. 44). This principle concerns “learning effect[s]” between translations (Stolze 2012, p. 63). These views line up with Gadamer's endorsement of the historical nature of understanding and his call for a “compromise position” whereby “any act of understanding is a fusion [...] of one's own horizon with the historical one, with no clear boundary between” (Wales 2011, p. 198). Thus, our understanding encompasses an interchange between past and present, original meaning and endorsed meaning.

Toury defines an “adequate” translation as one that “realizes in the target language the textual relationships of a ST with no breach of its own linguistic system” (1995, p. 56). To him, it is functional equivalence, i.e., acceptability, that needs to be targeted by the translator (1995, p. 85). Hermans, however, argues that “if literature wants to be constantly new, it has to keep foregrounding new devices while decommissioning others” (1999, p. 104). As Hermans sees translation as repeatable and hence “irrevocably plural”, he believes that translators use their own voices in their translations and thus “cannot be reduced to the original's single dominant voice”. His justification is that if there were “one correct translation, it would be equivalent to its original, and no longer a translation” (2003, p. 41). Hermans places the “workings of translation norms, the manipulative nature of translation and the effects of translation” into a “sociocultural setting” (1999, p. 118). These Skopos theorists (Toury and Hermans) assert the importance of selective appropriation in every act of translation.

Despite dissimilarities between the two approaches, the principle of selective appropriation is also adopted in hermeneutics. Note that Alavi defines interpretation as the act of selecting and highlighting “from an inexhaustible repertoire of meaning potentials, certain features of the text that are more pertinent to the reader, while automatically ignoring some or even consigning some to oblivion” (2015, p. 334; Stolze 2002, p. 287).

### Methodology

This study deploys translational hermeneutics’ conceptual tools in a straightforward attempt to endorse the model developed and used by Berman, which is considered one of “the most detailed protocols for the reading and analysis of translated literature” (Connor 2014, p. 427). In the “case study” section below, subtitled “understanding”, two verse lines from Arabic poetry are presented with an analysis of the stylistic features that constitute meaning in them. To this end, Arab and Western commentators’ interpretations were consulted. These show the communicative dimensions of the aesthetic tools used in the ST, and the complementarity between them and the poet’s appeal and message. The ST poet, Labīd, is introduced, along with a clarification of some key features of pre-Islamic poetry; a writer is always the outcome of their own historical situation. This aligns with Berman’s admonition to the TT reader to read the ST deeply and locate its “textual zones” and “signifying zones”, i.e., the stylistic clues that “individuate” it (2009, p. 54).

A corpus of ten English translations has been gathered for analysis according to the translational hermeneutic yardstick. The first stage of the “analysis process” modelled by Berman and endorsed in this work is the “conversion of perspective”, meaning studying the translation first as a text in its own right “outside of any relation to the original” (2009, p. 50). With this, no effort will be spared to identify the “translation supports”, which are any information relevant to the makings of the translations, such as data related to the translator and his work, and a preface or any other textual support included with the translation (2009, p. 57).

Moreover, the translations are scrutinised both diachronically and synchronically. While chronological order is considered, references and cross-references are made to compare the translations to one another and to the ST. This “productive criticism” stage is the last in Berman’s textual analysis framework. Berman notes that this comparative “confrontation” bestows upon the study a “dual plural dimension” (2009, p. 68). A translation is expected to follow TL norms and be consistent and hold up as a text. This is relevant to the translator’s “translational position”, “translation project” and “horizon” (Berman 2009, p. 211).

The method of comparing different translations of the same ST is deemed useful in this study, as this is also part of the translational hermeneutic framework. The production of new translations of the same ST is always a proof of the temporality of literary translation. Every context, be it spatial or temporal, requires new translations. Furthermore, later translators usually benefit from earlier translators’ experiences, which allows them more freedom and hence ampler re-creativity.

### Case study: understanding

A long bi-hemistich mono-rhymed poem, the pre-Islamic *qaṣīda* belongs to the oral tradition in Arabic literature. Far from being a narrator, the Arab poet mastered brevity, which explains why, from its emergence, Arabic poetry required its transmitters to be at the same time commentators. To Stetkevych, poetic content in the *qaṣīda* “not only survives but flourishes [...] and extracts out of its predicament a strange power and solidity of imaginative impact” (1993a, b, p. 5). Form and content are inseparable in the process of *qaṣīda* interpretation: “The verbal phrasing of a *qaṣīda*

steps across its cognitive contours, leading to inklings of another sphere of meaning; this, in turn, leads to a deconcretisation of mood that, in a way, clings to cognition” (Lahiani 2020, p. 97). Stetkevych calls for “apprehending the specificity of the poetic mood”; for him, this “hierarchically rules the poem’s subjects and themes and determines their integration into the structure of the poem” (1993a, b, p. 17). Similarly, Montgomery attributes the stylistic artistry of the pre-Islamic *qaṣīda* to the fact that “the superlativeness of the description reflects the superlativeness of the poet’s poetic genius” (1986, p. 4). The “poet’s genius is reflected, first and foremost, in his ability to use words” (p. 6).

This section brings the resources of translational hermeneutics explored so far into the experiment. Understanding in this framework is “the primary way to access texts” (Stanley 2015, p. 87). Two consecutive verse lines from Labīd’s *Mu’allaqa* are chosen as the ST. This is one of seven pre-Islamic odes in a collection known as the *Mu’allaqāt*, which were designated as canonical by a jury and are believed to have been hung on the curtains of al-Kaaba as a sign of recognition, giving rise to their name: “*Mu’allaqāt*” literally means “hanging”. Labīd (560–661) was known among his tribesmen for his chivalry, generosity and oratory (Al-Shanqīṭi 2017, p. 35). He composed most of his poetry before converting to Islam. His *Mu’allaqa* adopts a tripartite structure: *nasīb* (love longing) comes first with the poet’s meditation upon the departure of his beloved’s tribe and the remains of its encampments; *raḥīl* (journey) follows with the poet’s descriptions of his horse; and *fakhr* (boast) ends the poem with the poet expanding upon his personal qualities and those of his tribe. The verse lines handled in this section mark the transition between *raḥīl* and *fakhr*. While the poet boasts of the strength of his horse, he paves the way to show his worth as a knight:

Ḥattā idhā alqat yadan fī kāfirin  
wa ajanna ‘awrātī l-thughūrī dhalāmuhā  
ashaltu wa-intaṣabat ka jidh’i munifatin  
Jardā’a yaḥṣaru dūnahā jurrāmuhā

[Until, if she flung a hand into the cover  
And darkness covered the paths and hid them,  
I went downhill, she stood as firm as the trunk of a  
palm tree  
That is bare and thus impossible to climb] (Author’s  
translation)

These two verse lines are syntactically related: the first is a conditional clause and the second is its main clause. The reader is invited to interpret a situation in which the poet gives information about a temporal setting and the habitual actions related to it. Ellipsis is used in both verse lines: in the first implying the sun, and in the second the poet’s mare. In the first verse line, the poet figuratively claims that the sun shakes hands with the night; the latter is metaphorically referred to as a cover (*kāfirin*) (Al-Naḥḥās 1973, p. 427–428). This double personification of the sun and of the darkness implies the beginning of the night. The image echoes an Arabic idiom putting one’s hand in a thing means that one is involved in it (Al-Zawzanī 2013, p. 159). The poet claims that the darkness veils all sources of menace, the dangers associated with the night (Al-Tibrīzī 1894, p. 167). This justifies his action in the next verse line: as soon as darkness pervades, he descends to the plain (“ashaltu”) because he cannot see what the darkness masks (Al-Naḥḥās 1973, p. 428). Labīd uses a dead metaphor: the word “*kāfirin*”, literally a cover or a concealer, is also used to refer to an “intensely black night: because it conceals everything by its darkness” (Lane 1863, p. 2022). The image is made more explicit in the second hemistich of the first verse line, as the poet says that the time is when the darkness (“*dhalāmuhā*”) conceals the



“thughūr”, meaning “any road that people tread, or pass along, with ease” (Lane 1863, p. 339); Lyall explains this as any place which is “undefended” and thus “open to attack” (1877, p. 94).

The poet’s horse stands by and raises its long neck firmly, like a bare palm tree that prevents people from climbing it (“ka jidh’i munifatin/Jardā’a”). This simile is important not only in using a local element, the desert, as the vehicle of the comparison but also in reflecting the complementarity between the poet and his horse. Two verbs are juxtaposed at the beginning of the first verse line: “ashaltu wa-intaṣabat”; the first refers to the poet and the second to his mare. Both are courageous and invincible, despite their tiredness. This justifies the poet’s explanation of the ground of the comparison in the second hemistich: the mare’s attackers cannot harm her.

On a linguistic level, the verse lines comprise ambiguous words and a syntactic construction that render a perfect or lucid comprehension challenging. The ellipses and the conditional structure may be recalled here. The verse lines are also highly connotative, as the words used bear more than one meaning. Such polysemy creates ambiguity, meaning that any reading of such verse lines is a conscious act. The poet’s choice of tropes and schemes can provide insights into his tone, language and culture regarding the subject matter. Language is used in this text as a process whereby meaning is consequent of the metaphorical nature of verbal, cultural and personal experiences. As a translator of part of Labid’s *Mu’allaqa*, Carlyle notes that “many of its beauties can be very inadequately represented in a translation, and [...] many passages which were considered as beauties by the author and his countrymen, will no longer appear such to a European critic” (qtd. in Arberry 1957, p. 134).

### Translation assessments: process principle

Starting with the ST ellipses, these were modulated in most of the translations into explicit references to the sun and the horse. Differences are seen, however, in the translators’ handling of the second ellipsis. These vary between “my steed” (Jones), “my mare” (Lyall, Blunts, Polk and Stetkevych), “my horse” (Johnson, Arberry and Nouryeh), “she” (Beeston) and “my stallion” (O’Grady). These choices shall be assessed when these translations are handled below.

The first translator in the corpus, William Jones (1746–1794), showed a great deal of interest in the ST’s prosody (1782, p. 40), although he translated the poem into prose. His interest in the *Mu’allaqāt* in general is holistic; he perceived them as showing “what may be constantly expected from men of open hearts and boiling passions, with no law to control, and little religion to restrain them” (1807, p. 10). By resisting the neoclassical trend of his time and embracing the still new pre-Romantic ideals, Jones believed that translating Asiatic literature, including the *Mu’allaqāt*, would enrich English literature with new imagery and more intense expressions (Lahiani 2008, p. 42–43). Below is Jones’s translation of Labid’s verse lines:

At length, when the sun begins to sink into darkness, and the veil of night conceals the ambushade and the stratagems of our enemy,

I descend into the vale; and my steed raises his neck like the smooth branch of a lofty palm, which he who wishes to cut it cannot reach (1789, p 48)

Trans.1 Jones’ Translation

The ST images and figures are modulated here. Jones turns the ST ellipses into explicit references, which makes it easy for his reader to understand the components of the images. In addition, Jones reformulates the personification embedded in the first

hemistich into an animistic metaphor. The components of the metaphor (the sun and the darkness) are the same as in the ST personification. The difference is that each is specific to its own cultural milieu. Likewise, Jones reformulates the dead metaphor of the second hemistich by using a conventionalised dead metaphor in English: “the veil of night”. The ST reference to cover (*kāfirin*) is metonymically modulated into a veil. Both images, thdown, and my mare reared up like a lofty trunk of palmus, mediate the ST message by creating new meanings. This lines up with the principle of social constructivism in translational hermeneutics.

Jones adopted the same strategy in his translation of the second verse line. The outcome is less successful, as he shifts the vehicle of the simile from the trunk of the palm tree to its “branch”. Obviously, a palm tree is lofty thanks to its trunk and not its branches. Moreover, it is the trunk that may be bare and hence prevent climbers from ascending it. This shift weakens the ground of the simile and thus breaks with the ST’s signifying zones and functional norms. Likewise, Jones’s changing the gender of the horse into a male (“his”) is unjustifiable.

Lyall (1845–1920) was the first in the corpus to produce a verse translation. His translation imitates the ST double-hemistich form by creating couplets with a long metre:

Until, when the Sun put forth his hand and laid hold of night  
And the darkness covered all the terrors of our line of fear,

I came down, and my mare reared up like a lofty trunk of palm  
bare of branches, which the climber can never hope to climb (1877, p. 88)

Trans.2 Lyall’s translation

Being an Arabist, Lyall showed interest in different aspects of the ST, including its imagery, which he defines as the “art by which the seer makes others see, and compels, out of common life, the emergence of emotion which brings home even to us, so far removed in time and circumstance, the touch of nature which makes all men kin” (1912, p. 133–134). Lyall’s translation of Labid’s verse lines reveals his attempt to re-create the text while also assimilating its imagery. As he preserves the ST’s personification of the sun, Lyall attempts to mimic the implied relationship between the sun and the night. The new meaning he creates, however, runs counter to the idea expressed in the ST, and even results in an illogical statement: the clause “the Sun put forth his hand and laid hold of night” implies that the time is the end of night (dawn) and not sunset, as originally intended and reinforced in the following verse line. Lyall’s translation of the second hemistich also runs against the ST’s functional norm. The use of the collocations “terrors” and “fear”, in addition to the first-person persona in “our line of fear”, implies the poet’s cowardice, whereas Labid originally says that he does not descend the hill until the night conceals all sources of danger, which communicates his bravery. Although Lyall’s translation of the second verse line mediates its sense and hence participates in inventing its meaning, the outcome is weakened by his misinterpretation of the textual and signifying zones of the previous line. Lyall could have taken advantage of Jones’s translation if he had access to it. He was only familiar with two translations, both into French, and he expressed his dissatisfaction with them (Lahiani 2008, p. 50).

Below is Johnson’s (1796–1876) translation:

Until when the sun plunged his hand into overspreading night, and darkness concealed the weak places on the frontiers,

I descended to the plain, and she, (my horse,) stood firm,

like the trunk of a high palm tree, bare of branches, whose date-gatherers stop short of gathering the dates (1894, p. 116–117)

Trans.3 Johnson's translation

Johnson translated the *Mu'allaqāt* for didactic purposes. Therefore, he paralleled his translation with the ST in Arabic script. He also included notes that combined English and Arabic. For instance, he notes that “القت يدأ في” [is] an idiom” (1894, p. 116). Although the translation above accesses the ST and assimilates it by providing an identical meaning, it does not reformulate the imagery embedded in it, nor re-create it to achieve a minimal degree of equivalence.

Anne (1837–1917) and Wilfred (1840–1922) Blunt were familiar with the translations of Jones (Trans.1), Lyall (Trans.2) and Johnson (Trans.3) (1903, p. xix). They criticised these earlier translations for having been done by scholars rather than poets, hence their attempt to produce a translation in pure English verse (Lahiani 2008, p. 56). The Blunts' translation marks an improvement in the corpus:

Watched till the red sun dipped hand-like in obscurity,  
till the night lay curtained, shrouding our weaknesses;

And I came down riding, my mare's neck held loftily  
as a palm fruit-laden, – woe to the gatherer! (p. 29)

Trans.4 Blunts' translation

Starting with the first image, the hermeneutic principle of social constructivism is reflected in the Blunts' use of the ST's components and in their re-formulation to create another meaning still relevant to the ST's functional norms. They bring to presence the ST's reference to the hand. By using the term “hand-like”, the Blunts re-invent meaning rather than inserting an alien image, as in Lyall's translation (Trans.2). In addition, like all the translators in the corpus, the Blunts explicate the first ellipsis but with a difference. They characterise the sun as red, which is in keeping with the text's sunset setting. This matches their reference to “obscurity” at the end of the first line. This word is used to explicate the ST's dead metaphor. It is re-created in the second line with the metaphor “the night lay curtained”, which pictures the night as a curtain. This image is intensified by the collocating juxtaposed word “shrouding”. Jones (Trans.1) had already employed this method by using the English idiom “the veil of night”. The effect of the imagery created by the Blunts is weakened, however, as they close the first couplet with the phrase “our weakness”. This calls to mind Lyall's reference to “our line of fear”, which breaks with the ST's functional norm.

The Blunts adopt a similar strategy in translating the simile of the second verse line: they keep the same tenor and vehicle, and they shift their signifying zones. The mare in this TT is not compared, as in the ST, to a bare palm tree but instead likened to a fertile one that is bending with fruits. An antithesis is invented here: even though the palm tree is full of fruits, they are not to be consumed. The Blunts even insert a caesura between the two parts of the line to intensify the effect of this contradiction.

The Blunts' work with the aesthetics of these verse lines exemplifies one of the targets mentioned in the preface of their work. They wanted their translation to be “not for scholars only, but also for all the lovers of strange and beautiful verse” (1903, p. xx).

Arberry's (1905–1969) translation reads as follows:

till, when the sun flung its hand into dusk's coverlet  
And darkness shrouded the perilous marches of the  
frontiers,

I came down to the plain; my horse stood firm as the trunk  
Of a tall, stripped palm-tree the gatherers shrink to ascend

(1957, p. 146)

Trans.5 Arberry's translation

Like the previous verse translators, Arberry preserves the functions of the ST imagery by reformulating it. As he paraphrases the first ellipsis, he follows the ST poet's steps in personifying the sun. The contribution of this translation is that Arberry associates the two interpretations of the ST's “kāfirin” in the metaphor “dusk's coverlet”. This phrase overtly references the time (dusk). Simultaneously, it pictures the night, as in the ST, as a concealer. Thus, the original dead metaphor is animated when Arberry pictures the dusk as being wrapped in a coverlet that is moved by the sun. The choice of these lexical items echoes Lyall's much earlier translation (Trans.2): “the darkness covered all the terrors”. The difference is that Arberry uses them aesthetically to fit the ST's communicative function, whereas Lyall diverges from the communicative function and makes no aesthetic creation or re-creation. Arberry's translation of the second verse line is literal. With Arberry striving to achieve identity of meaning, the translation does not lend itself to equivalence of meaning. The aesthetics of the ST verse line are not in evidence. Note that Arberry described the *Mu'allaqāt* as “splendid [...] but of ferocious difficulty” (1957, p. 9).

Polk's (1929–2020) translation is in prose:

Until, when [the sun] casts her hand into the dimness,  
And the dark shadows conceal the gaps in the  
surrounding hills,  
I come down onto the plain [where my mare] stood as erect  
as the trunk of a high-soaring [palm tree],  
Stripped smooth of its fronds, daunting the would-be  
climbers (1974, p. 131–134)

Trans.6 Polk's translation

Polk's translation of the first verse line's imagery reverberates with Lyall's choice. The first line above, which is non-idiomatic in the TL, assumes that the setting is the sunrise rather than the sunset, as in the ST. It follows that Polk's translation of the next hemistich becomes nonsensical: whereas the first refers to the beginning of the day, the second refers to its end. Likewise, Polk assumes that the concealed roads are in the hills, whereas the ST poet claims that he would stand uphill all day to guard what is in the plain. As such, this breaches the translator's involvement in the original's functional norms. Like Arberry's (Trans.5), Polk's translation of the second hemistich offers nothing at the aesthetic level. Polk's work with this Arabic imagery does not lend itself to his claim in the work's introduction to have dug into the “meanings of the words, the sensitivity of the Bedouin, and the experience of desert life to reveal the artistry of the poet” (1974, p. xxv). The bracketed information, which aims at showing the interpolated detail added by the translator, further contributes to spoiling the reader's reception of the TT. Surprisingly, Polk expressed his disapproval of this technique, as it would interpose “words between the reader and the poet” (1974, p. vii). In addition, the photographs added by Polk to illustrate the idea of each verse line are misleading. Contrarily, Polk provides in a note (p. 133) a summary of both verse lines, which conforms to the ST's message.

By standing against interpolating explanatory additions in translation, Beeston (1911–1995) opted for another technique of translation:

Then when sun sinks into shadowed night and a covering is  
spread over the danger-points of the frontier by the gloom,  
I come down to the plain there she stands like a tree trunk  
(soaring high, so smooth as to daunt the date-gatherer)  
(1976, p. 5)

Trans.7 Beeston's translation

Beeston targeted the ST's microstructure: "the way in which each individual image is built up" (1976, p. 1). The explication of the ellipsis in the first hemistich helps Beeston re-invent the ST's meaning and hence bring the poet's appeal to presence. Describing the sun as sinking is idiomatic in English; at the same time, the portrayal of the night as 'shadowed' clarifies the temporal setting, which is the beginning of the night. Beeston draws his reader's attention to the "occasionally allusive nature of the Arabic", which 'demands some expansion in English' (1976, p. 2). He quotes this specific image: "to render alqat yadan fi kāfirin 'she put a hand in a covering' would be totally unintelligible in English" (Beeston 1976, p. 2). He thus translates an idiom into an idiom, which guarantees the preservation of the original function. This strategy had already been implemented by Jones (Trans.1). Like Lyall (Trans.2) and Arberry (Trans.5), Beeston refers to a cover as he creates a metaphorical image. Whereas Arberry attributes the cover to the night, Beeston links it instead to the "danger-points". Both choices are creative in using ST elements and modulating them to create imagery of their own that would appeal more to their receivers. This matches the process principle of hermeneutic translation, which holds that no translation is ever final.

The pleasure in touching the aesthetic authenticity of this translation continues with Beeston's handling of the second verse line. The ST's juxtaposed verbs are rendered into two juxtaposed clauses reflecting the complementarity between the poet and his mare. It is, however, regrettable that Beeston uses the pronoun 'she' to refer to the mare. For the TT reader, there is nothing to support the idea that this pronoun's referent should be the mare.

O'Grady's (1935–2014) perception and conception of creativity and re-creation is unique. Based on his argument that a translator should benefit from the same degree of freedom as the reciters of this poetry ages ago, he intended to transfer this poetry "from oral to literary form" and from archaic Arabic into "readable modern English" (1990, p. 8):

Descended that plain  
Where my stallion stood planted as palm trunks.  
Mount. Make tracks (1990, p. 43)  
Trans.8 O'Grady

O'Grady omitted the first verse line with the functional imagery imbedded in it. It follows that the conditional structure is abrogated, and thus the function of the verse line that he translated is weakened. In addition, O'Grady modulated the ground of the simile. Whereas the ST compares the mare to a bare palm tree that is impossible to climb/mount, the translator claims that the mare is as motionless as the tree. Furthermore, the last line aims at translating the immediacy inherent in the ST's second verse line. Again, this runs counter to the ST's message: whereas Labid explains that surveying stops at darkness, O'Grady mentions instead that it starts ("Make tracks"). It is true that this translation is accessible to the English-language reader, but it reveals little of the ST's imagery or meaning.

Nouryeh's (1940–) translation reflects the meaning intended in the original:

till, when the sun set and darkness veiled  
the perilous chasms, I swooped down my  
horse joyous, its neck erect as a tall,  
stripped palm tree thwarting its cutters (1993, p. 132)  
Trans.9 Nouryeh

Nouryeh locates the meaning of the ST in its reference, and not in its style: the ST's aesthetic imagery is left aside and the textual meaning is elucidated in simplified terms that should lead the reader to pursue the message. It should be noticed, however, that

Nouryeh preserves the ST's tempo by including two clauses per line. Of no less importance are Nouryeh's lexical choices. The collocations "perilous", "chasms" and "swoop" create a feeling of readiness to face danger, as in the ST. Such epigrammatic succinctness renders the verse's associative totality of meaning hermeneutically persuasive.

S. Stetkevych (1950–) concludes the corpus with the following translation:

Until when daylight dipped its hand into  
the all-concealing night,  
And darkness veiled the crotches of  
each mountain pass,

To the plain I descended and my mare  
held erect her neck  
Like the date palm's stripped trunk at which  
the picker's courage fails (1993, p. 15)  
Trans.10 Stetkevych

Stetkevych's translation of the first imagery, with its reference to dipping the hand, recalls Lyall's translation (Trans.2). Such a literal translation of the ST idiom results in a will-o'-the-wisp line. In contrast, Stetkevych's work with the dead metaphor is worth detailing. While the collocations "night" and "darkness" emphasise the temporal setting, the word "concealing" echoes the other meaning of the word "kāfirin". Just like Nouryeh's (Trans.9), Stetkevych's work (except the first line) is based on the explicitation strategy. The mediation-mitigation process that she exercised explains her tendency towards interfere to reinstate the balance between repletion avoidance and the explicative function. Thus viewed, it does not re-formulate or craft imagery. Unlike the ST, it does not play with the reader to enhance their receptivity to aesthetic images.

## Conclusions

The foregoing analysis of the ten translations raises two intersecting questions: Where is textual meaning located? And how is it re-formulated and further transferred in the process of translation? These translations attain relevance vis-à-vis the case study, for translations of the verse line vary markedly. The subtle yet thoughtful differences in the translations cannot be overlooked. The challenges raised by translating stylistic features are not related solely to the translators' tastes in selecting certain words or structures or forms so that their translations read or even sound better than others. There are also challenges in comprehension of the ST and in deciding which communicative clues to extract from its stylistic details. The differences between the translations are indicative of different understandings of the ST that emerged from different connotative associations. This implies that different hermeneutic processes were at work while the translators shaped their TTs. In this regard, translational hermeneutics can facilitate understanding of the choices made in translating. A translator makes choices based on how the ST is read and understood and how the poetics of the author are re-created. This recalls the importance that hermeneutics places on the translator's subjectivity.

The choices made by translators in translating fall into a tri-chotomous grouping: literal translation, paraphrasing imagery and creative hermeneutic re-formulations. Opting for one rather than another is governed by translational norms or general translation tendencies. Lyall did not treat literariness as culturally or historically variable (Trans.2). His literal translation proves the hermeneutic ideal that meaning is inherent not in the words but behind them. Although paraphrasing can have a high textemic value, deep-rooted norms concerning aesthetic figurative



language still have the upper hand. Nouryeh (Trans.9) and Stetkevych (Trans.10) created explicit TTs by bringing the ST's message to presence but not to essence. Using paraphrasing makes the TT more lucid, and consequently more conventional. Linguistically, the increase of explicitation in the translations was realised by various translation techniques, such as the lexicalisation of the pronoun referring to the poet's mare, the reconstruction of substitutions and the filling of the elliptical structure by overtly referring to the sun. The Blunts (Trans.4), Arberry (Trans.5) and Beeston (Trans.7) fulfilled the process and thus the target of translational hermeneutics. They accessed the ST and assimilated it, and then produced TTs that mediate the sense and imagery of the original.

Four translators reflected interest in and awareness of style and aesthetics as key elements of the *Mu'allaqāt* in general. Boase-Beier labels such translations "stylistically aware" and defines them as involving "reading the source text for style, and translating so that an analytical reader of the translated text will be able to analyse it stylistically, taking account of its internal coherence and its relation to the original" (2020, p. 128). As seen in the corpus, Lyall, stylistically aware, did not secure the aesthetic dimensions that stand at the kernel of the ST (Trans.2). By contrast, Jones (Trans.1) and Beeston (Trans.7) were stylistically aware, and this is reflected in their TTs. Beeston argues that early Arabic poetry is challenging to understand and to translate because of its microstructure, which he defines as "the way in which each individual image is built up" (1976, p. 1). To him, the effect of this structure is "lost in most of the current European translations" because of the translators' continued attempts to "reproduce [...] the grammatical surface-structure of the original" and their tendency, because of linguistic differences, "to sacrifice the order in which the word-concepts were presented to the hearer's attention in the original" (Beeston 1976, p. 1).

As reported in the Translation Assessments section above, modern translators of poetry tend to use verse forms to obtain creative freedom in their work. The assessment undertaken in this study proves that there is no straightforward link between form and creativity. Lyall's translation into verse abrogates the ST's functional norms, whereas Beeston's translation into prose is creative in different dimensions. Creative freedom should, thus, encompass all the formal and aesthetic aspects to bring the translation within the realm of assimilative strategies. Robinson explains that foreignization is "a speech act, a culturally and historically situated, process-oriented act emerging out of the interactive phenomenology of the translator's engagement with both the differentness of the source culture and the conformative pressures of the target culture" (2015, p. 48). Similarly, reading poetry in translation "really begins with an inkling of the strangeness and 'difference' of the translated text, which may obtrude to a greater or lesser degree but is always discernible" (Connor 2014, p. 435).

As exemplified in the translational hermeneutic practice undertaken in this study, a literary translation is by no means a mirror that reflects the style of the ST. It is, instead, a dynamic communicative act. Literary translation is, indeed, stylistic translation. Mapping individuality and creativity into a fixed paradigm is a will-o'-the-wisp procedure. As highlighted by Scott, "literary translation is a translation into the literary" (2010, p. 109, original emphasis). This is because the "continuing survival of the ST is to be measured by its continuing dependency on new readers" (Scott 2015, p. 184). Boase-Beier's argument neatly concludes this research work: "a translated text will multiply the voices in the text, will give more scope for the reader's engagement than did the original, and will make the reader's search for cognitive contexts in which to understand the text harder, more prolonged, and more rewarding" (2020, p. 170).

Received: 2 June 2022; Accepted: 7 December 2022;

Published online: 20 December 2022

## References

- Alavi SM (2015) Quran translation: a hermeneutical case study. In: Stolze R, Stanley J, Cercel L (eds.) *Translational hermeneutics: the first symposium*. Zeta, Bucharest, p 309–339
- Alfer A (2017) Entering the translab: translation as collaboration, collaboration as translation, and the third space of 'translaboration'. *Transl Translanguaging Multiling Contexts* 3(3):275–290
- Al-Nahhās AJ (1973) *Al Qaṣā'id al-Tis' al-Mashhūrāt*. Dār al-Ḥurriyah li-Ṭibā'ah, Baghdad
- Al-Shanqīṭī AA (2017) *Al Mu'allaqā al 'Ashr wa'Akhbār Shu'arā'ihā*. Dār ṣādir, Sousse
- Al-Tibrizī AZY (1894) *Kitāb sharḥ al-qaṣā'id al-'ashr*. Dār al-Imāra, Calcutta
- Al-Zawzanī AAH (2013) *Sharḥ al-Mu'allaqāt al-sab'*. Al Maktabah al Asriyyah, Beirut
- Arberry AJ (1957) *The seven odes: the first chapter in Arabic literature*. George Allen and Unwin Ltd, London
- Baker M (2018) *In other words. A coursebook on translation*, 3rd edn. Routledge, London and New York
- Beeston AFL (1976) An experiment with Labīd. *J Arab Lit* 7:1–6
- Berman A (2009) *Toward a translation criticism: John Donne* (Trans. and ed. Massardier-Kenney F). Kent State University Press, Kent
- Blunt A, Blunt SW (1903) *The seven golden odes of pagan Arabia, known also as the Moallakat*. Translated from the original Arabic by Lady Anne Blunt. Done into English verse by Wilfrid Scawen Blunt. Chiswick Press, London
- Boase-Beier J (2017) Poetry translation. In: Millán C, Bartrina F (eds) *The Routledge handbook of translation studies*. Routledge, London, p 475–487
- Boase-Beier J (2020) *Translation and style*. Routledge, London and New York
- Boase-Beier J (2010) Who needs theory? In: Fawcett A, Garcia KLG, Parker RH (eds.) *Translation: theory and practice in dialogue*. Continuum International Publishing Group, London, p 25–38
- Cercel L, Stolze R, Stanley J (2015) Hermeneutics as a research paradigm. In: Stolze R, Stanley J, Cercel L (eds.) *Translational hermeneutics: the first symposium*. Zeta, Bucharest, p 17–40
- Connor P (2014) Reading literature in translation. In: Berman S, Porter C (eds.) *A companion to translation studies*. Wiley Blackwell, Sussex, p 425–437
- Freeman MH (2017) Cognitive poetics. In: Burke M (ed.) *The Routledge handbook of stylistics*. Routledge, London and New York, p 313–328
- Gadamer HG (1989) *Truth and method*. Continuum, New York
- Hermans T (2003) Translation, equivalence and intertextuality. *Wasafiri* 18(40):39–41
- Hermans T (1999) *Translation in systems: descriptive and systemic approaches explained*. St. Jerome Publishing, London
- Johnson FE (1894) *Al Sab' Mu'allaqāt. The Seven Poems Suspended in the Temple at Mecca*. Translated from the Arabic by Capt. F. E. Johnson, R. A. With an Introduction by Shaikh Faizullahabai, B. A. Luzac and Co, London
- Jones W (1782) *The Moallakāt, or seven Arabian poems, which were suspended on the temple at Mecca; with a translation, a preliminary discourse and notes*. Elmsly, London
- Jones W (1807) *Asiatic researches, or transactions of the society instituted in Bengal for inquiring into the history and antiquities, the arts, sciences, and literature of Asia. The fourth anniversary discourse: on the Arabs*. 2:1–17
- Kenesei A (2010) *Poetry translation through reception and cognition: the proof of translation is in the reading*. Cambridge Scholars Publishing, Newcastle upon Tyne
- Lahiani R (2008) *Eastern luminaries disclosed to western eyes. A critical evaluation of the translations of the Mu'allaqāt into French and English (1782–2000)*. Peter Lang, Oxford
- Lahiani R (2020) Poetry in translation: traveling pleonasm and beyond. *3L: Southeast Asian J Engl Lang Stud* 26(3):96–109. <https://doi.org/10.1057/3L-2020-2603-08>
- Lane WE (1863) *An Arabic-English lexicon, derived from the best and the most copious eastern sources*. Williams and Norgate, Edinburgh
- Lyall CJ (1877) *The Mo'allaqah of Lebid, with the life of the poet as given in the Kitāb-el-Aghānī*. *J Asiat Soc Bengal* 46:61–96
- Lyall CJ (1912) *The pictorial aspects of ancient Arabian Poetry*. *J R Asiat Soc* 1:133–152
- Melaney WD (2015) Shelley, hermeneutics and poetics: metaphor as translation. In: Stolze R, Stanley J, Cercel L (eds.) *Translational hermeneutics: the first symposium*. Zeta, Bucharest, p 389–408
- Montgomery JE (1986) *Dichotomy in Jāhili Poetry*. *J Arab Lit* 17(1):1–20
- Moules NJ, et al. (2015) *Conducting Hermeneutic Research: From Philosophy to Practice (Critical Qualitative Research)*. 1st ed. New York, Peter Lang



- Nouryeh C (1993) Translation and critical study of ten pre-Islamic odes. Traces in the sand. The Edwin Mellen Press, Lewiston
- O'Grady D (1990) The seven Arab odes: an English verse rendering with brief lives of the seven poets. Agenda Editions, Dublin
- Polk WR (1974) The golden ode by Labid Ibn Rabiah. Translated with an introduction and commentary. University of Chicago Press, Chicago
- Ricœur P (1978) The rule of metaphor: multi-disciplinary studies of the creation of meaning in language (Trans. Czerny R, McLaughlin K, Costello J). Routledge, London and New York
- Ricœur P (1991) Metaphor and the main problem of hermeneutics (Trans. Pellauer D). In: Valdés MJ (ed.) Reflection and Imagination. A Ricœur Reader. Harvester, New York, NY, p 303–319
- Ricœur P (2006) On Translation (Trans. Brennan E). Routledge, London and New York
- Robinson D (2015) Fourteen principles of translational hermeneutics. In: Stolze R, Stanley J, Cercel L (eds.) Translational hermeneutics: the first symposium. Zeta, Bucharest, p 41–54
- Scott C (2010) Re-theorizing the literary in literary translation. In: Fawcett A, Garcia KLG, Parker RH (eds.) Translation: theory and practice in dialogue. Continuum International Publishing Group, London, p 109–127
- Scott C (2015) Literary translation and the rediscovery of reading. Cambridge University Press, Cambridge
- Shuttleworth M, Cowie M (2014) Dictionary of translation studies. Routledge, London and New York
- Stanley JW (2015) Translational hermeneutics and inverted worlds: some reflections on paradigms. In: Stolze R, Stanley J, Cercel L (eds.) Translational hermeneutics: the first symposium. Zeta, Bucharest, p 85–144
- Stetkevych J (1989) Arabic hermeneutical terminology: paradox and the production of meaning. J Near East Stud 48(2):81–96
- Stetkevych J (1993) The zephyrs of Najd: the poetics of nostalgia in the classical Arabic nasib. The University of Chicago Press, Chicago
- Stetkevych SP (1993) The mute immortals speak: pre-Islamic poetry and the poetics of ritual. Cornell University Press, Ithaca
- Stolze R (2002) The hermeneutic approach in translation. Stud Angl Posnaniensia 37:279–291
- Stolze R (2012) The hermeneutic approach in translation. Vert Stud 5:57–69
- Toury G (1995) Descriptive translation studies and beyond. John Benjamins, Amsterdam
- Verdonk P (2013) The stylistics of poetry: context, cognition, discourse, history. Bloomsbury Publishing Plc, London
- Wales K (2011) A dictionary of stylistics. Pearson Education Limited, Edinburgh

## Acknowledgements

This article benefited from a partial funding provided by the College of Humanities and Social Sciences at UAE University. The author would like to express her thanks and gratitude.

## Competing interests

The author declares no competing interests.

## Ethical approval

This article does not contain any studies with human participants performed by the author.

## Informed consent

No consent was necessary for this study.

## Additional information

**Correspondence** and requests for materials should be addressed to Raja Lahiani.

**Reprints and permission information** is available at <http://www.nature.com/reprints>

**Publisher's note** Springer Nature remains neutral with regard to jurisdictional claims in published maps and institutional affiliations.



**Open Access** This article is licensed under a Creative Commons Attribution 4.0 International License, which permits use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license, and indicate if changes were made. The images or other third party material in this article are included in the article's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the article's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder. To view a copy of this license, visit <http://creativecommons.org/licenses/by/4.0/>.

© The Author(s) 2022